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## New Publications.

## "L'ART."

THE last volume of "L'Art" maintains its unique reputation among art publications in the number, value and timely interest of its articles; in luxurious make-up and wealth of illustration, no less than in mere bulk, it overshadows all of them. There are, however, it seems to us, fewer than usual of the etchings which possess remarkable intrinsic merit. "L'île Enchantée" of Watteau, etched by Gustave Greux, has excellent work in the tender sky and very "knowing" drawing in the rocky and romantic distance. The "Forest of Marly," by Jacomin, from his own painting in the Salon, is an excellent example of the work of the modern French painter-etcher. The dark foreground, deeply rutted road, and the wild salvage of the forest across a broad expanse of sunlight lying in tangled shrubbery and broken ground, are given with the force and breadth and spirit peculiar to the French landscape school at its best. The sky, heaped full of white and luminous cumulus clouds, is rendered with equal knowledge and verve. The only exception to be taken to the plate is the somewhat hasty execution of the foliage of the trees, which, if it does justice to the painting, shows that this must be the weak spot of the latter. Too many of the remaining etchings bear marks of haste and a forced economy of labor. The freest and most artistic of the graphic arts should not be utilized too much for the purpose of furnishing mere illustrations, but several of the etchings in "L'Art" have no other value. "High Life," by Edward Rennes, after Jean Beraud; "The Piazzetta, Venice," by Gandreul, after Francisco Guardi; "Les Deux Amis," by Eugene Gaujean, after Ph. Rousseau, give no pleasure to the lover of fine etchings, however well they may serve as mementos of the works they represent. The fine and intelligent features of Corot have hardly been done justice to by Bocourt, who, however, succeeds better with the broad and placid countenance of Courbet. The "Lavandière," by Pagliano, etched by himself, is pretty and picturesque; as are also the "Rond Champêtre" of Ch. de Belly and the "Lavenses et Enfants" of Trayer etched by Massé. This does not nearly complete the list of etchings, and among the other illustrations are some remarkable reproductions of studies by Claude Lorrain. Some vigorous sketches by Delacroix and facsimiles of the audacious vignettes of Tony and Alfred Johannot. Of the text it is enough to say that Charles Yriarte has a learned and lively article, apropos of a picture attributed to Giorgione at the exhibition of old masters at London; that Champfleury writes of the Johannots; that Paul Leroy does the Salon, and that the Hamilton Palace Sale and other timely topics have been attended to. The volume comes to us through J. W. Bouton, the American agent.

## LITERARY NOTES.

CLASSIC AND EARLY CHRISTIAN ARCHITECTURE. By F. Roger Smith and John Slater. New York: Scribner & Welford. Notwithstanding the modest words with which the author of the greater part of this work introduces it to the reader, and claims that it is "but an outline," yet it is an outline so clearly, so firmly drawn, and by so practised a hand, that every form traced can be followed, recognized, and remembered by the veriest novice. It is easy to compile a scientific work—the materials are all at hand—but it requires a master to select them so as to place them clearly before the reader and make a sure and lasting impression. In this carefully choosing, Mr. Smith has done amateurs a great service and produced a very useful book. Many prominent buildings are described in it, with much completeness: for example, the Great Pyramid, the Palace at Khor-sabad, the Parthenon, the Erechtheum, the Colosseum, the Pantheon, the Baths of Caracalla, Santa Sophia at Constantinople, the early Basilicas and Norman churches, and the Alhambra. The manner in which the Egyptians executed their pictures and hieroglyphics is graphically set forth, showing that in our most "advanced" processes we are only following in the well-worn footsteps of our learned "old masters." The system used by Froebel in his Kindergarten drawings is based entirely on the Egyptian plan of net-work tracing, with all its advantages for increasing and decreasing the proportion of forms. Little is said about China or Japan, but that little is both comprehensive and critical. The causes for the extraordinary optical effects produced by the Parthenon are succinctly given, and the principles upon which these rest are interestingly demonstrated. The book is admirably adapted for the use of cultured persons who desire to become in some degree acquainted with architecture.

MEDIEVAL ART WORK IN GOLD AND SILVER. By H. B. Wheatley and P. H. Delamotte. New York: Scribner & Welford. To the untravelled American a volume of this description—although no more than a handbook—is full of interest. It is difficult for such a person to form an adequate idea of the wonders of the goldsmith's art treasured up in the old churches of Europe. Except in our large cities, we see little that is beautiful in gold and silver work, the greater part of our ornaments being cheap and flimsy, turned out of great factories by the gross, at a fixed price; but in the Middle Ages the patient worker put his soul in his work, and slowly evolved a thing of beauty, which perhaps was to become an honor to his city for all times. Crowns, crosses, shrines, arks, crosiers, monstrances, statuettes, chaste in form and full of mystic symbolism, were made by these earnest artists and presented to the churches by royal donors, and in spite of war, famine, and the melting-pot many of these treasures are still to be seen. To us, in our restless, intensely practical life, with our unceasing "cui bono," it is more than good to know of these things—it gives us a necessary pause when we contemplate the calm of medieval art. The authors have made wise selections both for description and illustration, and supply a good index.

UNDER THE SUN. By PHIL. ROBINSON. Boston: Roberts Brothers. If Charles Lamb, instead of perching on his high stool at the India House so many years, had packed his kit, turned his back on England and spent those years in India, we might have had this book in the first quarter of the century instead of the last. Lamb's delicate appreciation of roast pig is expanded in Robinson to an equally delicate appreciation of the whole animal race, from ants to elephants, from the shapeless and solemn manatee to the mischievous and metaphysical monkey, around whom such grave ancestral suspicions cluster. If this book strikes the world of readers as it does the critics, it will stand on the library shelves, fifty years hence, between Robinson Crusoe and the Essays of Elia.

ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS. New York: Scribner & Welford. The twenty-fifth number of this series is by Leader Scott, and devoted to Ghiberti and Donatello, the great Florentine sculptors, and their immediate predecessors and successors. In many respects the book is what its author claims for it, "an outline of the progress of the sculptor's art at the time of the Renaissance," and may also serve to be of use as a hand-book for Continental travellers, although at times it is somewhat too abstruse for that special purpose, as the traveller needs thoroughly sifted information and a localized catalogue. The life of Ghiberti is well sketched and the work of modelling and casting the "Gates of Paradise," as Michael Angelo called the bronze gates of the Baptistery of Florence, is well explained. In fact, every page reveals intelligent research. Donatello's aims and work are also clearly demonstrated, and the spirit of the times well presented. The biographies of George Romney and Sir Thomas Lawrence, by Lord Ronald

Gower, F. S. A., belong to the same series. This book contains memoirs of two of the most esteemed portrait painters of England, although it is a question whether their merits justify a separate volume being devoted to them. The very complete catalogue of their respective works fills one with astonishment at the prodigious and incessant industry of these artists.

WATER-COLOR PAINTING. By H. W. HERRICK. New York: F. W. Devoe & Co. This is an American hand-book of considerable merit. It contains two pages of useful colored diagrams, and a special edition gives examples of one hundred and twenty colors, washed from standard pigments on water-color paper. These comprise nearly all that are used by the modern water-colorist, including colors of English, French and German manufacture. More than a hundred pigments are carefully described in the work, while none of the English hand-books in this market, so far as we know, contain descriptions of more than sixty. Due attention has been paid to the other materials, and the general suggestions for practice seem well suited to the requirements of the learner.

J. W. BOUTON'S Autumn announcement of art publications includes the COMPLETE WORKS OF MEISSONIER, comprising three hundred and twenty reproductions from the original paintings in photography; MAKART'S FIVE SENSES, reproduced in photography; HISTORY OF ANCIENT ART, from the German of John Winckelmann, by G. Henry Lodge, M.D., in four volumes, illustrated with portrait and proof impressions of seventy-five fine engravings in outline, and a DESCRIPTIVE AND HISTORICAL CATALOGUE OF THE WORKS OF VELASQUEZ AND MURILLO, illustrated with etchings, by Charles B. Curtis, M.A.

THERE will hardly be a more sumptuous art gift-book this season than Charles Yriarte's "Florence," published by Scribner & Welford. It is a companion volume to the "Venice" of last year; but is much superior to it in the mechanical excellence of the engravings. We are speaking of the English edition of the latter. Both books, as our readers are probably aware, were originally published in French. In "Florence," doubtless the original woodcuts have been used; but in the English edition of "Venice" last year, a large proportion of the illustrations evidently were process reproductions. In the volume under consideration there are more than five hundred photographs and engravings. We have as yet only hastily perused the letter-press; but from this rapid survey, we should judge that full justice has been done to the famous art treasures with which the name of Florence will always be associated.

SCRIBNER & WELFORD also announce a translation by Mrs. Cashel Hoey and Mrs. John Lillie of Challamel's "History of Fashion in France, or The Dress of Women, from the Gallo-Roman Period to the Present Time," an octavo with twenty or more richly colored and illuminated plates. The children, too, are provided for in a new edition of Hans Christian Andersen's Fairy Tales, with colored plates and numerous woodcuts. This is to be issued in one richly bound volume of 600 pages, for \$3, and also in fifteen parts at 25 cents each.

## BOOKS RECEIVED.

CONSTITUTIONAL HISTORY AND POLITICAL DEVELOPMENT OF THE UNITED STATES. By SIMON STERNE. New York: Cassell, Petter, Galpin & Co.

A GUIDE TO COLLODIO-ETCHING. By BENJAMIN HARTLEY. New York: The Industrial Publication Company.

THE PEAK IN DARIEN. By FRANCIS POWER COBBE. Boston: Geo. H. Ellis.

## Correspondence.

## A HINT TO AMERICANS ABROAD.

SIR: Within the present summer, an Americanized-Frenchman was in conversation with the chief of one of the largest establishments of "Bronzes d'Art" on the Paris Boulevards. "We do not wish to know anything about the tastes of your really cultivated Americans, or to be introduced to such Americans," said this prosperous dealer. "We desire to have dealings only with your rich ones. That is the largest class that we see over here, 'les nouveaux riches.' These people come abroad with plenty of money to spend upon their fancies, and if with any taste at all, only in the most embryonic condition. This class cannot speak French, so we catch it mostly with English-speaking commissioners. We have a regular army of these commissioners, and they make, many of them, excellent livings out of Americans, for the English are generally too knowing and too economical to be worth much to them. We are a good deal in the power of these commissioners, and for that reason dare not advertise in American journals. If we did, the commissioners would soon find it out and become enraged with us for trying to bag their Americans without their aid. Then they would band together to kill our American trade, and to take their Americans to other establishments. So you see, Monsieur, that we dealers who pay the enormous rents of the Boulevards, mostly for the sake of these rich Americans who know no other Paris, cannot afford to break with our commissioners for the sake of having a small clientèle of really cultivated people out of a nation so largely without taste as the Americans are." CAVEAT EMPTOR, Paris.

## LEAF AND FERN NATURAL PRINTS.

MAUDE, Salem, Mass.—Fibrous leaves like those of the maple, oak, poplar, birch, make the best photographs. Hair, rough, or velvety specimens never prove satisfactory, nor do those that are immature, imperfect, succulent, or have a thick, leathery epidermis. None are better adapted for the experiments of the beginner than fern fronds. After the leaves or ferns have been collected, press and dry them very carefully, for which purpose a botanical press, if judiciously used, is the most satisfactory. Great care is required, lest by too heavy pressure the tender and delicate foliage and finer sprays become crushed, and thus spoiled for printing. Old books and files of newspapers will be found to answer well for the herbarium.

The requisites for leaf printing are neither numerous nor expensive, consisting of two panes of window glass free from bubbles and other defects, and sheets of good woven letter-paper, but not what is called "cream-laid." The regular "albumized paper" used by photographers is of course the safest and best, but is more costly. Beside the glass and paper, it is requisite to procure a few strong "spring-clips" or "clothes pins," and the following chemicals: nitrate of silver, prussiate of potash, bichromate of soda, each in a separate bottle securely corked. After a clean basin with soft water has been made ready, and a glass rod, to secure the fingers from stain, proceed as follows: Dissolve, in a clean half-pint bottle or jar, half an ounce of prussiate of potash in four tablespoonfuls of clear water until no sediment is visible. Then pour one-half of the solution into a dinner plate, and on it float for a few moments a sheet of paper cut to proper size. When it has absorbed all the solution it will take up, lift the paper on the glass rod, and pressing a strong pin through one corner, hang it to dry to the edge of a shelf in a darkened closet, in which the whole operation should be carried on by candlelight. Another method of making the paper sensitive is to wash the solution over it with a large flat and soft camel's hair

brush. Great care must be taken not to bring the solution of prussiate of potash in contact with the lips. Next place on one of the panes of glass several folds of tissue paper, and upon these the dried sensitized paper, with the prepared side uppermost. Upon this arrange the leaf or fern, singly or in a group, lay over it the second pane of glass, and secure the whole together with four clips, one at each corner. Place the arranged glasses in the clear sunlight in a secure place, where the fresh air can blow over them. If the day be clear, in about thirty minutes, more or less, the figures will be printed. Watching the paper during the process, you will observe the uncovered parts gradually changing from a yellowish tint to a vivid blue color, the latter deepening into black. When sufficiently tinted, remove the top glass and raise the leaf, when you will find a yellow outline on a deep blue ground. Now wash the paper in several clear waters until the yellow tint bleaches to a clear white; dry with blotting paper, and place under a press. If the glass is removed too soon, the printed picture will be pale and watery in appearance; if exposed to the sunlight too long, the ground will be light, instead of a deep dark color. Experience alone will teach the proper time of exposure. The printed leaves or ferns ought to be mounted on the left page of an album, writing on the opposite page the common and botanical name, description, habitat, and, indeed, whatever appears interesting in connection with the specimen.

## THE TERM "PLAQUE."

S. P., Saratoga.—According to Janvier, "in speaking of plaques, the French decorators refer only to perfectly flat or slightly curved surfaces of any shape, and without a bottom rim or base." The Crockery and Glass Journal discussing this matter recently, justly remarked that this excludes all porcelain from the definition, as only faience or earthenware can be fired without the rim or foot to which he refers. But, as is often the case, The Journal says, the term "plaque" is a misnomer, or, rather, a designation used properly at first but afterward corrupted by inaccurate usage to apply to an article of quite different kind. Its literal meaning is a thin plate or slab of metal, and the verb means to veneer or to plate, as silver plating and the like, so that the term "plaque" can only be properly applied to articles in metal stamped or hammered into shape. Common usage, however, sanctions its employment to describe all kinds of ornamental articles formed from either metal or pottery designed to be hung against the wall for the adornment of the room.

## FIRING PAINTED GLASS SHADES.

SIR: Can you inform me where I can have fired glass globes or shades painted with china enamel colors, either in New York or Boston, or elsewhere? EMILY C. L., Washington, D. C.

ANSWER: Fragile glass articles, like lamp shades, cannot be fired at all in an ordinary kiln, as the heat would melt the glass. It will be necessary to send your shades back to the factory, and have them replaced in the moulds in which they were made in order to have them safely fired. The principal factories are at Sandwich, Mass., Meriden, Conn., and in this city. The dealer from whom you purchased the shades will doubtless tell you where they were made. You will find, however, that the manufacturer will be much averse to troubling himself for a few shades, and you will be very fortunate if you recover them unbroken and satisfactorily fired. We advise you to try the experiment of painting them as you wish them to appear, using as little color as possible, and dispensing altogether with the firing. The prolonged exposure of the shade to the heat of the lamp will tend to fix the colors, and, with a little care at first in the cleaning, you will probably be well pleased with the result.

## WOOD INLAID WITH LEAVES.

CARRIE M., Caldwell, N. Y.—To ornament your pine table, begin by staining the wood with Brunswick black (or Brunswick black and turpentine for brown grounding), and then gum on the leaves in a group in the centre, cutting away with sharp scissors any part of a leaf which you wish to hide, with a border of leaves all round the edge. When dry, varnish with copal varnish. The reason that the bits of leaf must be cut off is that they prevent an even surface, and give a lumpy look if they are left one on another. Autumn, is the best time for this work, as the yellow and bright red leaves give a pleasant warm effect. They should be carefully pressed between blotting paper and then ironed.

## HOW TO PREPARE DISTEMPER COLORS.

CARTER, Trenton, N. J.—(1) Size for distemper colors, may be obtained of any paint dealers. (2) Ordinary powdered colors are mixed with whiting, as follows: Pink.—Dissolve in water, separately, whiting and rose pink. Mix them to the tint required, and strain through a strainer. Lilac.—Take a little indigo finely ground in water, and mix it with whiting till it produces a dark gray; then add some rose pink. Mix well and strain the color. Light gray.—A little lamp-black mixed with whiting. A wide range of shades may be obtained. French gray.—Soak the quantity of whiting required in water, add Prussian blue and lake finely ground in water, in quantity proportioned to the warmth of tint required. Rose pink may be substituted for the lake, but its effect is not so brilliant. Orange.—Mix whiting and French yellow, or Dutch pink and orange lead, proportioned to taste. This color cannot be worked except in a size jelly, as the orange lead will sink to the bottom. Buff.—Whiting and yellow ochre in water dissolved separately. A little English Venetian red may be added to give a warm cast. Mix with size and strain. Drab.—Dissolve whiting in water, grind some burnt umber very fine in water, and mix to the tint required. Raw umber will give a drab of different shade. Or dissolve separately some whiting and yellow ochre in water, and mix a quantity of each together, adding a little lamp-black ground very fine. Another shade may be obtained by adding a little Venetian red. Salmon may be made by dissolving whiting in water, and tinging it with the best Venetian red.

## FINISHING A PLASTER MODEL.

SIR: Please inform me what material is best to finish a plaster model with? What is the best for filling up defects? How can I get a smooth finish? T. J. McA., Worcester, Mass.

ANSWER: Use the same plaster, ground very fine. When the operation is finished put the model in warm white wax, or apply the warm wax with a brush.

## SUNDRY QUERIES ANSWERED.

B. T., Springfield, Mass.—(1) The plum, deprived of its bloom, is of a varied, more or less brilliant purple tint. This tint has to be obtained by a glazing with purple madder over a lighter and more brilliant ground of vermillion tints, modified according to requirements, rendered darker or lighter, more or less mixed with shade colors, or any other modifying tint. Over this warm ground you may paint the fruit with all its shades and detail, rendering the general aspect and finishing as much as possible. Then you will do well to wait till the next day. There is no fruit which, more than the blooming plum, may profit by the next day's finishing touch. The soft sable-brush will then be the best instrument, and deposit delicate tints, light as the bloom of the model, and another brush containing lake tints will remove the color where on the fruit the bloom has been effaced. In this way, and with comparatively easy means, the skilful artist will be enabled to

obtain the very texture of the model, and to approach almost absolutely to the truth of nature. But this operation can only succeed when the preceding modelling of color, shadow and light, has been satisfactorily accomplished, and only the finishing touches are required. (2) In water-color the scale of proceeding is different. Instead of finishing with the superposition of the bloomy cobalt tints, these light and delicate tones have to be secured from the beginning, and the darker purple tints to be added by successively superposed color. The white paper is here the base of all light, and, avoiding the easy but unadvisable use of body-color, is to be preserved with the utmost care.

S. S., Providence, R. I.—Cadmium yellow is not much used in pastel painting, for the reason probably that it is very expensive. But it is a beautiful color, and more desirable than Naples yellow.

ALFRED T. S.—Boston.—The tracing is made on the usual transparent tracing-paper with a finely-pointed F pencil. It is transferred to paper or vellum as follows:—Fasten the tracing-paper pencilled side downward by the edges, with gum or drawing-pins, over the paper or vellum upon which it is wished to transfer the tracing; then carefully rub or burnish it with a smooth piece of ivory or other hard substance. On removing the tracing, a perfectly clear outline will be found. The only disadvantage is that the subject is reversed, but it often happens that this is of no consequence. This process will be found especially useful in ornamental drawing in which there is much repetition, for it is quite possible with care to get four or even five transfers without repencilling the lines; so that, supposing there are four or five flowers or ornamental forms alike in a border, they can be rubbed down one after another without difficulty, and with great saving of time.

R., SOMERVILLE, N. J.—Write to Lee & Shepard, Boston, for "Emerson's Handbook of Wood-Engraving," or order it through your local bookseller. Many of the advertisement illustrations in the newspapers are not cut on wood, but are fac-similes of pen-and-ink drawings, reproduced by the photo-engraving process.

P. B., New Orleans.—(1) In tapestry painting a solution of hyperchlorite of potash is used to remove mistakes of color. (2) Dyes that cannot be washed out are now to be had for tapestry painting. (3) We cannot say anything for the permanence of the colors. Avoid, however, the aniline colors, such as mauve, magenta and solferino, which will certainly fade if exposed to the sun.

BAMBO, Elizabeth, N. J.—"Indian" ink is misnamed. So also is "Indian" paper. Both come from China. The French call them "Encre de Chine" and "papier de Chine."

A. A., New Haven, Conn.—There is no reason why you should not try pastels for rapid sketching of transient color effects in nature. For impressions of sunsets, for instance, we can think of nothing more suitable.

SARTORIS, Brooklyn.—It is improbable that the artificial color sold to-day as "Venetian red" is the same as was used by Titian and his contemporaries. There is said to have been a native ochre.

F. W. F., Trenton, N. J.—(1) Thackeray's illustrations to his writings are interesting as the rather humorous work of a litterateur, but cannot be praised for artistic excellence. Indeed his drawing is generally very bad. (2) William Black, William Morris, Victor Hugo, Théophile Gautier may be named among other modern writers having some practical knowledge of the graphic arts.

P. S. I., Chicago.—The colors employed in pastel are generally those which are used in oil painting; there are, however, exceptions. Those named in the following list are best adapted for crayons: White chalk, Spanish white, oxide of zinc, Naples

yellow, mineral yellow, chromes, cadmium yellow, gallstone, soft red chalk, Chinese vermilion, Venetian red, chrome red, carmine, lakes, (various), indigo, Prussian blue, smalt, cobalt, terre verte, cobalt green, Brunswick green, all the greens from copper, green oxide of chromium, umber, lamp black, ivory black, blue black, black chalks.

#### OUR SUPPLEMENT DESIGNS.

PLATE CCVI. is a design for a plaque or panel—"Snow-ball." The mode of treatment in oil-colors is as follows: Sketch the design carefully in outline with charcoal or lead-pencil. If a background of color is desired a warm gray shaded down to brown would look well. For this, mix white, black, vermilion, and a little blue of any kind. Begin at the left hand corner, with the lightest tint of this mixture. Make your strokes from left to right, not directly slanting, but in a short curved slant. These strokes will give an atmospheric effect to the background. Work close to the outline but not so close as to lose it. Put in darker shades of your background color on the right hand of the snow-ball and darker still beneath the flowers, leaves and stem, but at the very bottom use a lighter tint. Paint the snow-balls (the whole flower) a yellow-green gray. When nearly or quite dry, each little flower can be separately done with white tinged slightly with lemon yellow. Make the yellow-green gray, with lemon yellow, black and cobalt. Do not put pure white in the high lights, but give a creamy effect by the addition of lemon yellow. For the under sides of the turned-up leaves, use terre-verte, white and lemon yellow, just enough of the latter to take off the blue tinge. Paint the upper leaf to the right, and the second leaf to the left, with zinobor green No. 1, shaded with zinobor No. 2 and Indian yellow, chrome green No. 3, or indigo added. The other leaves can be painted and shaded with the same colors except zinobor No. 1. Do not leave dark lines of color for the veins of the leaves; indicate these rather by the shading. The stem is also green, the high lights in zinobor No. 1. If instead of the greens mentioned, you have the chrome greens on your palette, you can modify them by adding lemon yellow, Indian yellow, and deep cadmium. Do not call the painting finished, until you have painted over the whole a second or third time. To paint the same design in mineral colors on china, proceed as follows: Rub the surface of the china, with a drop or two of fat oil, and a little turpentine on the rag. Draw the design (only the outline) with a lead-pencil. Leave the white of the china for the high lights on the flower; for the shading use pearl gray No. 6, mixing yellow and a little black in the darker parts. Keep it warm in tone. For the greens use grass green No. 5 lightened with mixing yellow, and deepened with emerald-stone green; in the darkest parts add dark green No. 7. Use a thin wash of emerald-stone green and pearl gray No. 6, for the turned-up parts of the leaves. When the color is quite dry, cut out the shape of each separate petal with the yellow gray mixture used before, and tinge the whole flower with as thin a wash of mixing yellow as you can put on. Compared with the china itself it must look like cream yellow.

Plate CCVII. gives two designs for tiles. In the guitar design make the background lemon yellow; fruit, apple green shaded with brown green and touched with carmine; figure in flesh tints; hair, ivory yellow; eyes, sepia; garland of roses, dark red; robe, olive green ornamented with brown green; petticoat, brown green; guitar, sepia; chair, sepia, upholstered in red brown; shoe, red brown. In the harp figure make the background sky blue; figure in flesh tints; hair, mais; eyes, blue; costume, antique blue, ornamented with antique red; foliage, light green; flowers, pale pink; harp, orange yellow; bank, brown green shaded with sepia.

Plate CCVIII. gives two designs for tiles. In the double-flute design make the background shading up from lemon yellow to light carmine; figures in flesh tints; hair and eyes, sepia; cos-

tume, rich carmine ornamented with black; cap, staff, flute and stonework, neutral gray shaded with black; ribbon, dark blue; sandals, red brown; foliage, brown green. In the cymbal design make the background light gray; figure in flesh tints; hair and eyes, sepia; costume, dark blue ornamented with orange yellow; cymbals, orange yellow or red brown, with bands of orange ornamented with black; stonework, neutral gray; foliage, olive greens.

Plate CCIX. is a design for a plaque or panel—"Dwarf Convolvulus and Zinnia." Paint in oil colors as follows: If a background is desired, make it of cobalt, or permanent blue, sepia and white. Let the treatment be the same as with the snowball (Plate CCVI.) If a warm tone is desired at the base, add burnt sienna. The dwarf convolvulus flowers are blue, the zinnia orange. Use cobalt or permanent blue with white for the convolvulus, shading with the clear color or ultramarine. The centre is white, as indicated in the design, shaded with gray. In the centre use a very yellow green, deeper in color at the very centre; distinguish the stamens with lemon yellow. Use a great deal of white in the buds, adding rose madder to the blue to give a purplish tinge. Close to the calyx mix yellow green with the white and gray at the lower or shadow side. For the green of the convolvulus leaves, use terre-verte white and lemon yellow; add zinobor No. 3 in the darkest parts; shade the tips of the leaves close to the stems and the stems with crimson lake over the green. For the zinnia, in the centre of the flower, use yellow ochre and burnt sienna; for the petals cadmium No. 3, shading with Indian red and a dash of carmine to prevent too "bricky" an effect. Use a little brown madder in the very darkest parts. The under sides of the petals, as also the calyx, paint with white, zinobor green, and a dash of cadmium, making the general tint a light yellow green. The bud is the same color. For the leaves, take a compound of zinobor green Nos. 1 and 3; use Indian yellow to prevent too blue a cast. The same flowers are treated in mineral colors on china as follows: For the convolvulus, use celeste blue, or sky blue, or a thin wash of ultramarine, shading with ultramarine. For the gray of the centre use pearl gray No. 6, with blue added, apple green and grass green in the centre, picking out the stamens with a knife, when the whole is dry, and then touching them with enamel or mixing yellow, with a distinct line of green on the shadow side. This will throw them out from the centre. Treat the buds the same as in oil colors, leaving the white of the china for the high lights, as also in the centre of the flowers. For the green leaves, use Hancock's shading green, or if you have only Lacroix colors, take emerald-stone green and a little mixing yellow; preserve a blue tinge. The zinnia flowers paint with orange yellow, shaded with deep red brown. Mix the two colors on the palette; do not use the brown alone. For the centre use yellow ochre shaded with dark brown. For the green leaves use grass green, shaded with brown green, and dark green No. 7.

Plate CCX. is a series of decorative designs taken from antique Etruscan ware. In Figs. 1 and 2 the designs are red on a black ground; in Figs. 3 and 4 they are black on yellow; in Fig. 5 the design is red and black; in Fig. 6 the ornaments are yellow on black; in Fig. 7, black on yellow; in Fig. 8, black on red; in Fig. 9, yellow on black; in Fig. 10, black on yellow; in Figs. 11, 12 and 13, light red on black.

Plate CCXI. is a design for an embroidered panel—"Birds and Wild Roses"—furnished exclusively to THE ART AMATEUR by the Royal School of Art Needlework at South Kensington. It may be done in outline with darned background on silk, satin or felt. The material may be cream or old-gold color worked in rich brown, or light olive worked in pale gray blue or gray pink.

Plate CCXII. is a Louis XIV. design for stamped leather. A very skillful and patient needlewoman might use it as a design for silk embroidery for a chair-back, to be worked in pale gray pink or blue or olive, on steel gray silk or satin, or in lemon yellow on burnt sienna.

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